

mounted by an attic and perforated parapet. The entrance is in the centre, and consists of three ornamental iron gates, opening into the vestibule. The window and door openings are all arched,—those of the ground floor having rusticated dressings; and the first floor more enriched, having pilasters, archbolls, and ornamented keystones. The magistrates' entrance is on the south front, under a portico having Doric columns, pilasters, and entablature. The fall of the ground on this side has rendered it necessary to have a flight of steps outside to gain the level of the floor. The police court will also be on this side, and will be reached by a flight of steps concealed behind the parapet of the area. On the east floor is the entrance to the prison court-yard through a gate of rusticated masonry. There are two entrance doorways, one on each side of the gate. The north front is of much plainer appearance than the others. The public entrance to the court-room is in the centre through an arched doorway. The building will occupy an area of nearly 2,000 square yards, exclusive of the vacant areas and prison court-yard. The height from the footpath in front to the top of the parapet is 62 feet. The principal entrance is from the west, going directly into a vestibule, 49 feet 6 inches by 36 feet; on one side of which is a news-room, 51 feet by 37 feet; and on the other the council-rooms, occupying a corresponding space. Behind the vestibule, and divided from it by a corridor 9 feet wide, is the court room, 54 feet by 35 feet, lighted by a glass dome, 12 feet diameter. On the south side of the building are—a magistrates' room, 25 feet by 19 feet; a police court, 36 feet by 24 feet; clerk's office, and other rooms connected with the courts. The north side is arranged for collectors' and surveyors' offices, and a house for superintendent of police. On the east side, within the court-yard, is the police-office and prison, containing eighteen cells. The first floor is reached by two stairs, one from each end of the corridor behind the vestibule. One of these stairs is 24 feet square, and the other 23 feet by 12 feet. They lead to a corridor 9 feet wide, from which the various rooms are entered. The west front is wholly occupied by a large room for public meetings, 114 feet by 50 feet, and 34 feet high, affording sitting room for upwards of 1,200, and standing room for 3,600 persons. There are five doors to this room, each 4 feet 6 inches wide. The other rooms on this floor are laid out as side and ante-rooms in connection with the large room, so as to afford accommodation for balls, assemblies, &c. and also for committees of council and improvement commissioners. One of these rooms is 44 feet 9 inches by 24 feet 6 inches. On the second floor are two sets of rooms, arranged for the various offices, &c. of the commissioners. In the basement are cellars, furnace, and other rooms connected with the warming apparatus, water-closets, and other conveniences. There are two towers, containing ventilation shafts, each tower above 80 feet high. All the stairs are to be of stone, and the corridors, passages, &c. leading to the public rooms arched with brick. The estimate for the building is 22,119*l*. The architect is Mr. Patterson, of Blackburn; and the contractors are Mr. W. Stones and Mr. Thomas Hacking, also of this town.

Coventry.—The lowest tender for the main sewer through the town has been accepted, and thus for something less than 5,000*l*, the town will, after a delay of two or three years, be furnished with the means of passing away the refuse which now forms the source of disease and pestilence, to a locality where it may be converted into a means of profit and fertility. —*Coventry Herald*.

Ashbourne.—Measures are being adopted for the erection of a market-house, in connection with the proposed new building for the Literary Institute of this town.

Kesby.—The church of St. Paul, Kesby, in Yorkshire, has been erected on a site nearly in the centre of the village. It is of the architecture of 14th century, and has cost probably 1,500*l*. It is calculated to accommodate a hundred and fifty people, and is about 60 feet long, consisting of nave, chancel, and small north aisle of two arches towards the

west. The entrance is in the centre of the west gable, under an open stone porch. A wooden screen, with the arcades pierced for plate glass, separates a small antechapel from the body of the church. The nave has three two-light windows on the south, two single-light windows on the north, and a two-light west window over the porch. The chancel has a three-light window to the east, and a single light upon the southern side. The most ornamental portion is a bell turret on the north side of the west front, projecting about half its width from the general line of front. It is square at the bottom, working into an octagon about ten feet above the ground, and terminating in an open lantern, surmounted by a spire. The entire height to the top of the metal cross is about 60 feet. The chancel is raised two steps above the nave, and the floor of communion-table two steps above chancel. The greater part of the timber is deal, stained, but the pulpit and reading-desk are of oak. The walls of the church are built externally of Collingham stone, and the interior of Clifford Moor stone, while the window dressings and more finished portions are from Whithy. Over the aisle and chancel arches, and over the windows, several texts of Scripture are introduced in ornamental painting. The architect is Mr. F. C. Penrose, and the builders are Messrs. Shaftoe and Bacon, of York. The carvings in stone were by Mr. Bradley, and those in wood by Mr. Jones, also of York. There is an illuminated painting by Mr. James West, of London. A commission, according to the *York Gazette*, has been given to Kellner, the glass painter, of Bavaria, to execute the stained glass for the eastern and western windows, the pattern of which is to be similar to that in the "Five Sisters" in York Cathedral.

Osmotherley.—Waterworks were lately opened at Osmotherley, near Northallerton. The town, it is said, will thus be plentifully supplied from an excellent spring. A tank, capable of containing 4,000 gallons, has been constructed from the plans of the engineer, Mr. Lynde, jun. Great George-street, Westminster. The pipes from the tank have been carried through the streets, and at convenient distances are placed taps, where water can be obtained at all times by those who have not had it laid on to their houses. These works have been completed by voluntary rate, and will amply repay the outlay.—*A mechanics' institution*, not long ago, was also established in this town, and has a useful selection of books, and a reading-room attached to it, well supplied with the journals of the day.

Greenock.—The People's Park, at the east end of the town of Greenock, and for which the working men of the town are indebted to the kindness of Sir Michael R. Shaw Stewart, is now nearly finished. The ground has been laid out on a design by Mr. Stewart Murray, of Glasgow. It extends to about eight acres, and has a considerable declivity from south to north; its breadth from east to west being 170 yards. It is provided with cricket-ground, spaces for various gymnastic exercises, bowling-greens, and ornamental plantations.

St. Helier's.—Cut granite pedestals for cast-metal receivers for letters, as assistant post-offices, according to the *Jersey Times*, are now being put down in various parts of this town and suburbs.

CRITICISM.*

THE clever, though negligent, may perhaps think it pedantic to insist on the necessity of writing with correctness, elegance, and good sense. Men want as frequently to be reminded as informed; and it is not sufficiently considered by writers who flatter themselves with opinions in favour of their own powers, who think they cannot easily err, and have nothing more to do than trust their own genius, that to criticise well requires an able judgment and a comprehensive knowledge in literature. The rules which such treat with contempt or affect to condemn, serve to counteract the vicious influences that tend to degrade both language and criticism. Bruyère truly remarks:—"Criticism is as often a trade

as a science, it requiring more health than wit, more labour than capacity, more practice than genius. If a person who has less discernment than study pretends to it, he will but corrupt his own judgment as well as that of the readers."

To comply with the maxims of composition to desire that the expression be proportionate to the subject considered, is not, as some suppose, the tyranny of pedants; nor does it necessarily cramp originality and invention; but it checks caprice and affectation, which always disgust when discovered. More obedience to rules is of course insufficient. They prevent such as are more bold than judicious, from committing great faults.

Criticism was allegorically called the elder daughter of Labour and of Truth; she was at her birth committed to the care of Justice, and brought up by her in the palace of Wisdom. It must therefore be the result of much acquired experience; it must possess power, educated in the highest degree. It will show the confidence it has in its superiority, and carry the conviction of it to others. It will pronounce its opinions of the merits of any production with a certainty of judgment; but so difficult is this, that he who once depends upon any other resource but experience and tact, will make egregious blunders.

As the eye is attracted to a noble building or a splendid painting, all that language offers of suitable decoration should be used to give force and charm to its description. We wear the latter to produce an effect analogous to the former. The mental labour bestowed in praise of those masterly works of art is the best tribute to their distinguished merits.

Pope celebrates in well-known lines* those beauties uncommon and above rule, which, making their direct application to the heart, and gaining it, afterwards procure the concurrence of the judgment, although habituated to judge only by rule; but such effects are attainable only by few. Labour is necessary to all excellence. It is folly to avoid the toil by which accuracy is obtained, and by which the critical powers are established. The author of "Hermes" says on this subject,—"The misfortune is, that genius is something rare; nor can he who possesses it even then, by neglecting rules, produce what is accurate. Those, on the contrary, who, though they want genius, think rules worthy their attention, if they cannot become good authors, may still make tolerable critics; may be able to show the difference between the creeping and the simple, the pert and the pleasing, the turgid and the sublime; in short, to sharpen, like the whetstone, that genius in others which Nature in her frugality has not given to themselves."

Even now, as formerly, the idea of beauty is vague and undefined, varying with the differences of education, habits of life, and condition of every individual. The term is sometimes applied to that which pleases men, they know not why; sometimes to that which is only the result of certain conventions. "We pronounce things beautiful," in the words of Dr. Johnson, "because they have something which we agree, for whatever reason, to call beauty, in a greater degree than we have been accustomed to find it in other things of the same kind; and we transfer the epithet as our knowledge increases, and appropriate it to higher excellence, when higher excellence comes within our view." It is the task of criticism to show out of what customs, circumstances, and prejudices the contrary opinions entertained on this subject arise; to establish certain principles; "to distinguish those means of pleasing which depend upon known causes and rational deduction, from the nameless and inexplicable elegances which appeal wholly to the fancy." The critic, thus furnished with the ideas of beauty that most conform to the general truth of nature, learns how they are capable of adaptation to practical purposes, and to the fine arts.

It is thought necessary, also, to be able to detect falsehood and deformity, in order to be capable of admiring—or to admire the more—truth and beauty. And the critic will know from the class of objects men take most delight

* See p. 689.

* Essay on Criticism, v. 152.